

BUNTE REIHE.

SAMMLUNG VORZÜGLICHER VIOLONCELLO-WERKE

VERSCHIEDENER MEISTER.

II. Reihe.

	Mk. Pf.
Duette f. Violoncell u. Piano.	
Klaus, Vict., Op. 13. Fantaisie sur un Motif de l'Opéra: Adelia de Donizetti	1 75
Kulenkamp, C. G., Op. 12. Introduction et Variations (A) sur l'Air fav. de Weber: „Ueber die Berge mit Ungestüm“	2 —
Kummer, F. A., Op. 170. Mazurka für Dilattanten	1 50
Langhans, W., Aria de Lotti, transcr.	1 25
Lassek, 3 Pensées.	
No. 1. Bouquet printanier	1 50
2. La jeune espiegle	1 50
3. Les apprêts du bal	1 50
Lee, S., Op. 33. Le Bouquet. Div. sur des Mélodies de Joseph, de Méhul.	2 —
— Op. 41. Fantaisie sur le Giuramento, de Mercadante	1 75
— Op. 51. Fant. sur des Motifs d'Oberon, d'Euryanthe et de Preciosa	2 25
— Op. 52. Promenade en Gondole	1 75
— Op. 61. Fantaisie sur 2 Aïrs arabes	2 50
— Op. 77. Improvvisu sur le Muletier de Tolède, d'Adam	1 75
— Op. 94. Souvenir de Corrado d'Altamura de Ricci	1 50
— Op. 98. Soirées du Violoncelliste-Amateur. Collect. de Transcriptions faciles sur des Opéras de Verdi.	
No. 1. Il Trovatore	1 25
2. Rigoletto	1 25
3. La Traviata	1 25
4. Un Ballo in Maschera	1 25
5. Macbeth	1 25
6. I Lombardi	1 25
7. Ernani	1 25
8. Simon Boccanegra	1 25
9. La Forza del Destino	1 25
10. Atila	1 25
11. Aroldo	1 25
12. Louisa Miller	1 25
13. I due Foscari	1 25
14. Giovanna d'Arco	1 25
Marschner, H., Op. 193. Gr. Duo (Hm.)	7 —
Maurer, L., Op. 62. Fantaisie (G) sur des Motifs fav. de l'Opéra: La Muette de Portici, av. Piano, transcrit p. R. E. Bockmühl	1 75
Mazas, F., Op. 73. Elégie (C)	2 25
Meinhard, A., Op. 23. 3 Nocturnes (C, Am., D)	1 —
Mendelssohn-Bartholdy, F., Op. 4. Sonate (Fm.)	3 75
— Canzonetta aus Op. 12	2 —
Merk, J., Op. 4. Variations sur un Thème de Dietrichstein, av. Piano	2 25
Münzberger, J., Fantaisie (Dm.) sur l'Air „O ma tendre Masette“, av. Piano	2 50
Oberthür, C., Op. 119. Le pauvre petit Savoyarde. Romance av. Piano (ou Harpe)	1 —
Offenbach, Jacq., Op. 25. Deux Ames au Ciel. Elégie	1 25

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Duette f. Violoncell u. Piano.	
Osborne, G. A., (Op. 41) et A. Franchomme (Op. 23), Duo concertant (A) sur un Motif d'Anna Bolena	2 75
Piatti, Alfred, Op. 26. II. Concert (D moll)	9 —
Pierson, H. H., La Dame de vos Pensées. Gr. Nocturne	2 50
Pixis, J. P., Op. 148. Boléro concertant	3 —
— Op. 149. Duo concert. sur un Motif allemand	2 —
Popper, David, Op. 12. Mazurka No. 2. — (D moll)	3 —
— Op. 16. Suite	5 —
— Tempo di Marcia	2 50
— Op. 22. Nocturne	2 50
— 23. Gavotte No. 2 (D dur) netto	3 —
— 24. Concert (E moll) netto	9 —
— 28. Concert-Polonoise. (F dur)	5 —
— 38. Barcarole	4 —
Reissiger, C. G., Op. 45. Sonate (D)	3 50
Romberg, E., Op. 6. 3 gr. Sonates. No. 1 (Es). No. 2 (F). No. 3 (B)	3 50
— Op. 20. Variationen über zwei russische Lieder	1 50
— Op. 65. Pièce facile. Cantabile et Variations sur 2 Aïrs westphaliens	1 75
— Op. 66. Le Troubadour. 2de Pièce facile. Andante et Rondo	3 —
— Op. 67. Intro. e Rondo alla Mazurka	3 —
Schlösser, A. d., Op. 20. Terpsichore	2 75
Schmitt, Aloys, Op. 106. Cantabile	1 50
Schröder, Carl, Op. 13. Allegro di Sonatina	3 —
— Op. 14. Stück im Volkston	1 50
— 15. Lied ohne Worte	2 50
— 42. Nocturne	2 50
— 55. Leichtes Concert (ohne Daumenaufsatz), als Unterrichtswerk zum Gebrauche am königl. Conservatorium für Musik zu Leipzig eingeführt	4 —
Schubert, Franz, L'Abcille (die Biene) Bagatelle bearbeitet von Philipp Roth	1 50
— Adagio aus der nachgelassenen Sonate für Arpeggione	1 50
— Andante sostenuto aus der nachgelassenen Sonate B dur für Pianoforte	2 —
Schubert, L., Op. 35. 4 lyrische Tonst.	3 —
Schumann, Rob., Op. 105. Sonate (A) bearb. v. Fr. Grützmacher	6 —
Seibt, Sophie 3 Romanzen ohne Worte.	2 50
Stolipin, A., 2 Lieder ohne Worte m. Pfte. (Adagio, Op. 28. Allegro con spirito, Op. 29)	2 50
Theuss, Th., Sonatine (C) av. Piano	3 —
Wittmann, Rob., Op. 46. Liederkrantz. Kleine Fantasien über beliebte Lieder (im leichten Styl).	
No. 1. Esser, Mein Engel	1 25
2. Preyer, Jedem das Seine	1 25
3. Mendelssohn, Auf Flügeln des Gesanges	1 25
4. Lachner, Ueberall Dul	1 25
5. Schumann, O Sonnenschein	1 25
6. Proch, Wanderlied	1 25
7. Schubert, Ständchen „Horch, horch die Lerch“	1 25

	Mk. Pf.
Duette f. Violoncell u. Piano.	
Wittmann, Rob., Op. 46. Liederkrantz. Kleine Fantasien über beliebte Lieder (im leichten Styl).	
No. 8. Mutterseelenallein, Volkslied. Beethoven, Neue Liebe	1 25
9. Schubert, Als bei dem Kreuz. Sah' ein Knab'	1 25
10. Und der Hans schleicht umher. Volkslied	1 25
11. Schubert, Das Fischermädchen. Auf dem Wasserzungen	1 25
12. Schumann, Stille Thränen	1 25
— Op. 50. Barcarole	2 —
— Op. 51. Tenor- und Bassarien aus Mozart's Opn:	
Heft 1. Entführung: „Hier soll ich dich denn sehen“	2 —
2. „Wer ein Liebchen hat gefunden“	2 —
3. Entführung: „Solche herge- laufne Laffen“	2 —
4. Entführung: „O wie ängstlich“	2 —
5. Entführung: „Frisch zum Kampfe“	2 —
6. Entführung: „Wenn der Freude Thränen fließen“	2 —
7. Entführung: „Ich baue ganz auf deine Stärke“	2 —
8. Entführung: „Im Mohrenland gefangen war“	2 —
9. Figaros Hochzeit: „Will einst das Gräflein“	2 —
10. Figaros Hochzeit: „Süsse Rache“	2 —
11. Figaros Hochzeit: „Dort vergiss heisses Fleh'n“	2 —
12. Figaros Hochzeit: „Ich soll ein Glück entbehren“	2 —
13. Figaros Hochzeit: „In den Jahren wo die Stimme“	2 —
14. Figaros Hochzeit: „Ach öffnet eure Augen“	2 —
15. Don Juan: „Schöne Donna“	2 —
16. Don Juan: „Öffnet die Keller“	2 —
17. Don Juan: Arie der Zerline	2 —
18. Don Juan: „Erklänge liebe Zither“	2 —
19. „Ihr geht auf jene Seite hin“	2 —
20. Don Juan: „Gebt Pardon“	2 —
21. Don Juan: „Thränen vom Freunde getrocknet“	2 —
22. Don Juan: „Hab's verstanden“	2 —
23. „Ein Band der Freundschaft“	2 —

Solos f. Violoncell.

Battanchon, F. Op. 56. 6 Etudes sur des difficultés nouvelles.	3 —
Franco-Mendes, J., Op. 37. 6 Caprices	1 75
Lee, S., Op. 76. 6 Etudes mélodiques	1 50
— Op. 92. 6 Etudes	1 75
— Op. 105. 6 Caprices	1 50
Präger, H. A., Op. 45. 8 Etudes	2 —
Werner, Josef, 10 Etüden	4 —
— Op. 15. Studien (ohne Daumenaufsatz)	3 —

Den Verträgen gemäss eingezeichnet.

Eigenthum des Verlegers.

Eingetragen ins Vereinsarchiv.

LEIPZIG, FRIEDRICH HOFMEISTER.

FANTASIE SUR LE GIURAMENTO.

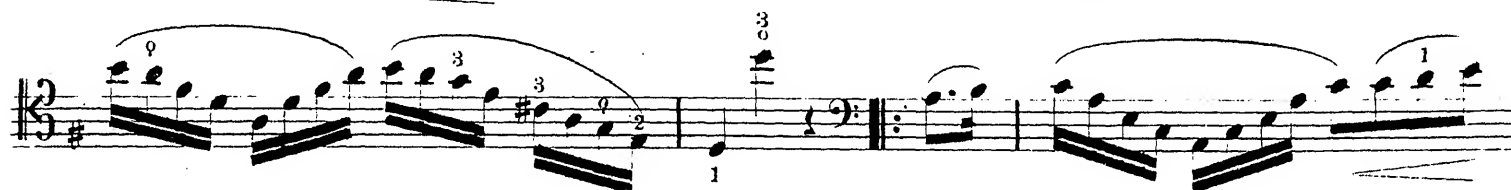
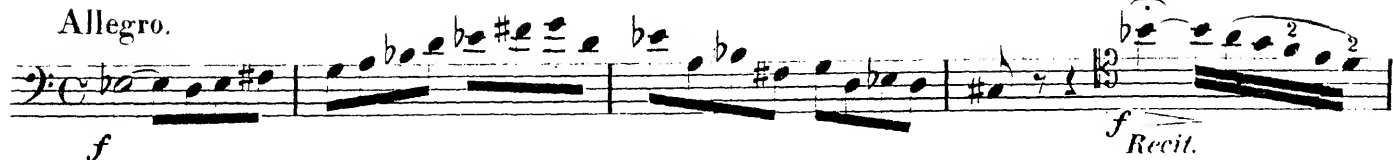
Tiré... A

Poussé... V

VIOLONCELLO.

S. Lec. Op. 41.

Allegro.



VIOLONCELLO.

Violoncello musical score, page 3. The score is written in bass clef with a key signature of one sharp (F#). It consists of several systems of music, including a main section and a variation labeled "VAR. 2".

The main section begins with a series of eighth and sixteenth notes, followed by a triplet of eighth notes. The dynamics range from *f* (forte) to *p* (piano). The tempo is marked *a tempo*.

The variation, labeled "VAR. 2", is marked *f* and features a series of sixteenth-note runs. It includes a section marked *ritard.* (ritardando) and another marked *poco riten.* (poco ritenuto). The variation concludes with a section marked *a tempo*.

The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4). The dynamics *f*, *p*, and *fz* (forzando) are used throughout. The tempo markings *a tempo*, *poco riten.*, and *ritard.* are also present.

Andante sostenuto.

VIOLONCELLO.

molto espres.

animato.

f

cresc.

rit.

dol.

f

ff

Moderato.

dolce.

Allegro.

p

cresc.

f

p

cresc.

f

p

p

p

ff

FINE.

1

VOLONCELLO.

Allegro.

PIANO.

Allegro.

f =
trem.

sp Recit. *b* *♩*.

riten.

riten.

Moderato.

Moderato.

dim.

roll.

p

P

[illegible]

VAR. 2.

f *p*

f *p*

ritard. *f marcato.*

poco ritard. *a Tempo.*

poco ritard. *a Tempo.*

First system of a musical score. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below it. The key signature has one sharp (F#). The bass staff contains a melodic line with some rests. The grand staff features a complex, rhythmic accompaniment in the bass, starting with a forte (*f*) dynamic. The treble staff has a melodic line with some rests.

Second system of the musical score. It continues the three-staff format. The dynamics in the grand staff's bass part fluctuate between *f* and *p*. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

Andante sostenuto.

Third system of the musical score. The tempo is marked "Andante sostenuto." and the dynamics are *p* and *molto espress.*. The grand staff continues with its complex accompaniment. The single bass staff at the top has a melodic line with fingerings 4, 2, 1, 3 indicated.

Fourth system of the musical score. The single bass staff at the top has a melodic line with fingerings 4, 2, 1, 3, 3, 4 indicated. The grand staff continues with its complex accompaniment.

Fifth system of the musical score. The single bass staff at the top has a melodic line with fingerings 2, 4, 1, 1 indicated. The grand staff continues with its complex accompaniment.

First system of a musical score. It features a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody includes triplet and sixteenth-note patterns. Below the staff, there are two staves for piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Second system of the musical score. The tempo is marked *animato*. It includes a piano accompaniment with a bass line in the left hand and chords in the right hand. A dynamic marking *fp* (fortissimo) is present. The system concludes with a double bar line.

Third system of the musical score. The tempo remains *animato*. It features a piano accompaniment with a bass line in the left hand and chords in the right hand. Dynamic markings include *cresc.* (crescendo) and *fp* (fortissimo). The system concludes with a double bar line.

Fourth system of the musical score. The tempo is marked *rit.* (ritardando). It includes a piano accompaniment with a bass line in the left hand and chords in the right hand. Dynamic markings include *p* (piano) and *rit.* (ritardando). The system concludes with a double bar line.

Fifth system of the musical score. It features a piano accompaniment with a bass line in the left hand and chords in the right hand. Dynamic markings include *f* (forte). The system concludes with a double bar line.

Musical score for "Moderato." featuring a piano and a violin. The piano part is in G major, 2/4 time, with a melody in the right hand and a bass line in the left hand. The violin part is in G major, 2/4 time, with a melody in the right hand. The tempo is marked "Moderato."

A musical score for the song 'The Rose Tree'. The score is written for three parts: Treble Clef (Soprano), Bass Clef (Alto), and Bass Clef (Bass). The key signature is one sharp (F#), and the time signature is 12/8. The melody in the Treble Clef part features a series of eighth and sixteenth notes, with some measures containing triplets and slurs. The Bass Clef parts provide harmonic support with chords and single notes. The score is presented on a single page with a decorative border.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a single melodic line in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff and includes various musical notations such as eighth notes, quarter notes, and rests. The second system consists of two staves: a treble staff and a bass staff, both in the same key signature. The treble staff contains a melody with eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The third system continues the two-staff format, with the treble staff featuring a melody that includes a trill and the bass staff providing a steady accompaniment. The score concludes with a double bar line and repeat signs.

Allegro

Allegro.

First system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *pp* dynamic marking. The music is in 2/4 time and features a key signature of one sharp (F#).

Second system of musical notation. Treble and bass staves. Both staves have a *cresc.* (crescendo) marking. The music continues with a key signature of one sharp (F#).

Third system of musical notation. Treble and bass staves. Treble staff has a *f* (forte) dynamic marking. Bass staff has a *ff* (fortissimo) dynamic marking. The music continues with a key signature of one sharp (F#).

Fourth system of musical notation. Treble and bass staves. The music continues with a key signature of one sharp (F#).

Fifth system of musical notation. Treble and bass staves. Treble staff has a *cresc.* (crescendo) marking. Bass staff has a *cresc.* (crescendo) marking. The music continues with a key signature of one sharp (F#).



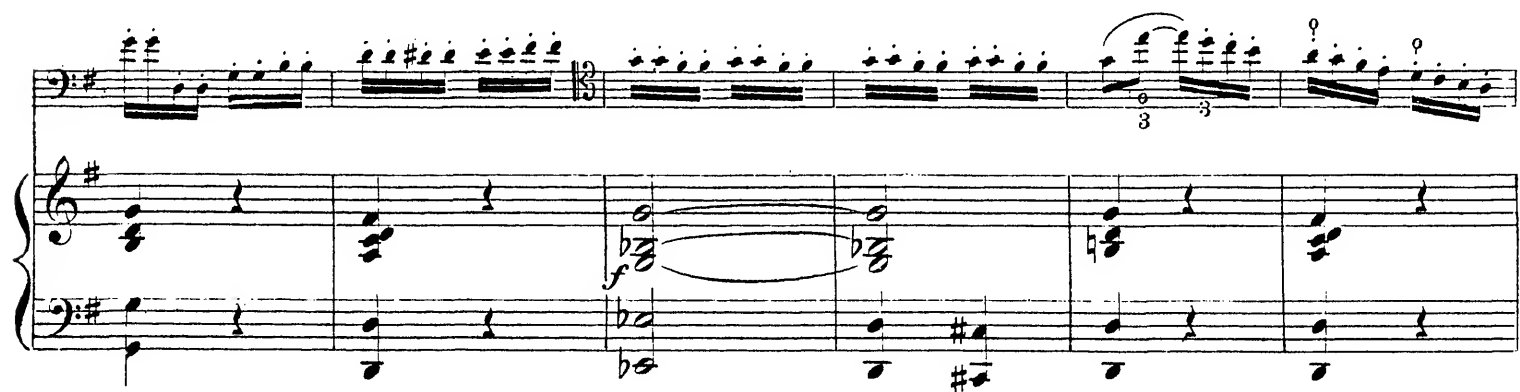
First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It contains several measures of eighth-note and sixteenth-note runs, including a triplet marked '3'. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It features a piano (p) dynamic marking and contains chords and single notes.



Second system of musical notation. The top staff continues the melodic line with eighth-note and sixteenth-note patterns. The bottom staff continues the accompaniment with chords and single notes.



Third system of musical notation. The top staff continues the melodic line. The bottom staff includes a forte (f) dynamic marking and continues the accompaniment.



Fourth system of musical notation. The top staff features a triplet marked '3' and a first ending bracket marked '1'. The bottom staff includes a forte (f) dynamic marking and contains a large chord with a double bar line.



Fifth system of musical notation. The top staff includes a forte (ff) dynamic marking and a triplet marked '3'. The bottom staff also includes a forte (ff) dynamic marking. The system concludes with a double bar line and the word 'FINE.'.